

Evening Ledger

PHILADELPHIA, SATURDAY, JULY 22, 1916.

PHOTOPLAY
THEATRES
DANCING
MUSIC

Scouting Round in Burlesque

Mollie Williams on the
Trail of Recruits All
Summer

By ROBERT W. MAXWELL

A row of swinging, stepping, singing and prancing chorus girls swayed back and forth on the stage of the Gayety Theatre one night this week, shouting out the words of the most recent song, while a sweltering audience clapped its moist hands in appreciation of their strenuous efforts. They—meaning the chorus girls—were hard at work as we stepped in to "take a look at the house." We didn't know what they were singing—and didn't care. All we noticed was the the dancing damsel, who was clad in hot-weather attire, and, even at that, they seemed to be suffering from the heat.

But the audience didn't care. Every man and woman in the place was enjoying the burlesque—they call it "burlesk" there—and after the number was finished a roar of applause called the singer and supporting company back again. They went through the same motions, perspired just as freely, and the damp, soggy applause once more was their reward. Then the leader of the orchestra started his hirelings on a new tune, and another stunt was about to be presented.

We looked around at this juncture and noted that at the end of one of the back aisles was a fashionably clad girl, seated all alone, with her chin resting on her hand. She was taking in the show, seemed to see everything that was going on, but did not join in the applause. She did not change her position when the next number was put on, nor did she smile at any of the "funny stuff" pulled by the comedians. She just sat and absorbed everything like a high-brow attending the opera.

"You have a pretty good audience to-night," we remarked to Manager Howard, "but did you notice the girl on that aisle?" She seemed to be enjoying herself, but isn't getting excited about it. What's the answer? Do you know her?"

"Why, sure I know her," replied Howard. "You will, too, when I tell you her name. That is Mollie Williams, the Queen of Burlesque. She pays us a visit once a year during her vacation and she usually stays a couple of days. She takes in all of the summer shows, cabarets and everything else that has singing and music. It's the way she spends her vacation. Did you ever meet her? Come over and I'll introduce you."

Then I met Mollie Williams. Miss Williams seemed to be of this world. She was a small, dainty girl, had a pleasing personality—which probably accounts for her success on the stage—and seemed to be quite serious. She was "working," she said, and would keep on the job until August 7, when her new show starts rehearsing for the coming season.

"It seems strange that you are spending your vacation in such a manner," I ventured. "I thought theatrical folks rushed to the mountains, the seashore and the country during the summer months to rest up for the long 40 weeks' grind during the fall, winter and spring. Is this a usual thing, or are you just trying it out this summer?"

"I do this every summer," replied Miss Williams. "You see, I virtually manage my own show and it is up to me to get new talent. You can't expect the real actors and actresses to come to you, so I just go to them. If I see a performer in one of the summer shows that strikes my fancy, I try to sign him or her up for my show. In that way I have found many good people."

"You are a baseball writer," she continued, "and probably know the system. What do they do in the big leagues when they need a new player? Do they put an 'ad' in the paper and then wait for replies? They do not. They send some one out to take a look at all players playing all over the country and as soon as a promising youngster is seen he is signed up and sent to the big team for a try-out. Those people are called baseball scouts. I, too, am a scout—a scout for burlesque."

"It seems funny, but I got the idea of selecting my own talent for the stage right here in Philadelphia about four years ago, during a world's series. I was presented to Captain Harry Davis, of the Athletics. I only saw him for a short time, and the chances are that he forgot me five minutes after he met me. But I had a short talk with him and he gave me the idea of 'scouting' for myself."

"How does it happen," I asked, "that your team plays just as good every day in the year and year after year? Don't the players get hurt, or play poorly, or something? How do you replace your stars? What kind of underestimates have you got, and how do you get them? You must have some system."

"Then he told me how scouts travel all over the country looking for new talent, and I decided to try it myself."

"The very next year, I decided to put on a dramatic sketch and was in need of a 'straight heavy' man to play it with me. I looked over all of the 'legits' in New York, but they were a very bad bunch and I passed them up. It was getting close to the opening of the season, and I was almost frantic. You know, there are few 'legits'—that is, those Shakespearean actors—in burlesque and I was about to visit Brady or Frohman to get one of their regular actors for the part when I saw an advertisement in the paper that a Western melodrama, called 'Wyandott' or some such name, was playing in a theatre in Brooklyn."

"That night I attended the show, for I thought that there would be at least one Western character who could fill the bill. To my surprise, there were six of them all dressed up in cowboy attire. I did not think much of the leading man, but there was one in the cast who struck my fancy. He did not say a word during the show, but

Continued on Page Two of this Section

Continued on Page Two of this Section

Continued on Page Two of this Section

Continued on Page Two of this Section

Continued on Page Two of this Section

Continued on Page Two of this Section

Continued on Page Two of this Section

Continued on Page Two of this Section

THEY FEAR NO SHARKS, THESE QUEENS OF THE MOVIES



NORMA
TALMAGE
TRIANGLE



VIRGINIA
SOUTHERN
UNIVERSAL



FAY
TINCHER
KEYSTONE



ANNETTE
KELLMANN
FOX



CONSTANCE
TALMAGE
TRIANGLE

Letters

From the Readers

Censorship and Criticism Discussed—Questions Answered

In the hurry and press of the Scenario Contest a good many letters on other photography and dramatic matters have been received, but have not been printed or answered owing to lack of space.

To the Photoplay Editor:

Further comment on the article by Bainbridge Colby in a recent issue of the EVENING LEDGER will show that the film manufacturers are doing more than complying with the rules of the Board of Censors. Incidentally striving to please with wholesome, interesting "stuff," as might be gathered from some of the subjects barred by the censor's edicts to wit:

WHAT IS NOT WANTED—Tragic and depressing stories and those with unpleasant endings; stories of vice, crime, drugs or of brutality; questions of sex, divorce, religion, honor, labor or politics; military or historical dramas; comedies that ridicule society or labor, business or college life; dual roles; costume or period plays; or plays of foreign locale; copyrighted stories, books, poems or plays; plots taken from copyrighted text; for counterfeits are usually recognized and returned, otherwise trouble will result for producer and author.

WHAT IS WANTED—Novel plots, original ideas and epitomes, peculiarly American stories; plays for ingenuos and male stars; comedy and modern dramatic society comedies and melodramas; well-known books and plays in public domain. There seems to be a general trend toward "widespread popularity and universal appeal."

ANONYMOUS.

To the Dramatic Editor:

Sir—You published in a recent Amusement Section of your paper a scathing criticism of the play "Sausage Machine," written by Laurence Eyre and given its premiere in Atlantic City on June 24. I am forced to take issue with your Atlantic City correspondent in his opinion of the play, as I happened to be present at the opening performance and, although I hold no brief for the author, it was the consensus of opinion of those with whom I talked that he had not only attempted something most unusual, but had succeeded in "putting it across."

In these days of out-and-dried so-called comedy it is a real treat to see a play which attempts something new, and although, as is so invariably the case, this particular offering needed some revision, it certainly, to my mind, had possibilities and hardly merited the severe condemnation by Mr. Watt, who evidently has failed completely to understand the delicious negro philosophy with which the play abounds.

READER.

To the Photoplay Editor:

Sir—Will you kindly answer through your columns how the addresses of the different motion-picture companies may be obtained? Also what company does Charlie Chaplin act for and are his pictures given out by contract or may one not contract with the staff write scenarios for him?

H. V. L. K.

You will find a complete list in last Saturday's Amusement Section and in the pages of the Photoplay Magazine.

Charlie Chaplin works for the Mutual, through the Lons Star Company. The scenarios for his pictures are largely his own work, with possibly some assistance from a staff writer. He might, however, buy some very original ideas for a comedy.

To the Photoplay Editor:

Sir—Censorship is not needed in these days of high-class motion pictures, and it is a wasteful extravagance of money to pay men who do not know how to censor a picture as a little child of 5 or 6 years old does. Who has to stand the cost? The public and the exhibitor are both out of pocket. The public because it sees some of the best scenes cut out just to please the puritan censors and the exhibitors who have to stand the added expense of shelling out more money for the State coffers. It might have been all right in the days of the blood and thunder pictures when companies sprang up on the fly-by-night plan. Their pictures were not fit to be seen by children, and were respon-

Continued on Page Two of this Section

ANOTHER LUMINARY MADE IN PHILLY

It's not at all surprising that Adele Hassan wins the admiration of every one who has seen her at the stage or in a photograph. Philadelphia will have the opportunity to pay homage next week, when Miss Hassan makes her first professional appearance in her home city with "Made in Philly" at Keith's Theatre.

Miss Hassan is a Philadelphia girl, only 19 years old, and her unusual success in her first effort in an important role has not spoiled her in the least. Off stage she is a modest, unassuming, wholesome young woman, who simply accepts her good fortune and is honestly glad it has come to her. Miss Hassan very frankly admits that she loves her work, and is delightfully happy for the opportunity to appear with "Made in Philly" in her home city.

"Victor Herbert is really responsible for my going on the stage," said Miss Hassan. "I have been deeply interested in amateur operatic and concert circles in Philadelphia for some time. I am a member of the Philadelphia Operatic Society, and when we put on 'The Serenade,' Mr. Herbert came over from New York to direct the rehearsals. He seemed to like my voice and my acting, and when 'The Only Girl' was produced, Mr. Herbert induced Mr. Weber to give me a part. I sang for Mr. Herbert, Mr. Weber and Mr. Blossom and they were good enough to say that I had a future and that they would give me my first chance."

"A rather curious coincidence is the fact that my dearest friend in Philadelphia and fellow member of the Operatic Society, Vivienne Segal, has only recently scored a tremendous hit on the musical stage, and last week made her first professional appearance in her home city in 'Made in Philly.' We have been inseparable friends for years and I rejoice at her success quite as much as at my own."

Another new feature in motion pictures is a scene in which Miss Caprice is grabbing out of a window on a moonlight night. The audience looks with her, and the moon and stars and tree-tops in silhouette are seen in reality. This scene was actually taken at night and is one of the few moving pictures of starlight. In most films the sun is used to represent the moon by allowing it to "sun-clipse" the film and thus make objects look black as at night.

Another new feature in motion pictures is a scene in which Miss Caprice is grabbing out of a window on a moonlight night. The audience looks with her, and the moon and stars and tree-tops in silhouette are seen in reality. This scene was actually taken at night and is one of the few moving pictures of starlight. In most films the sun is used to represent the moon by allowing it to "sun-clipse" the film and thus make objects look black as at night.

Another new feature in motion pictures is a scene in which Miss Caprice is grabbing out of a window on a moonlight night. The audience looks with her, and the moon and stars and tree-tops in silhouette are seen in reality. This scene was actually taken at night and is one of the few moving pictures of starlight. In most films the sun is used to represent the moon by allowing it to "sun-clipse" the film and thus make objects look black as at night.

Another new feature in motion pictures is a scene in which Miss Caprice is grabbing out of a window on a moonlight night. The audience looks with her, and the moon and stars and tree-tops in silhouette are seen in reality. This scene was actually taken at night and is one of the few moving pictures of starlight. In most films the sun is used to represent the moon by allowing it to "sun-clipse" the film and thus make objects look black as at night.

Another new feature in motion pictures is a scene in which Miss Caprice is grabbing out of a window on a moonlight night. The audience looks with her, and the moon and stars and tree-tops in silhouette are seen in reality. This scene was actually taken at night and is one of the few moving pictures of starlight. In most films the sun is used to represent the moon by allowing it to "sun-clipse" the film and thus make objects look black as at night.

Another new feature in motion pictures is a scene in which Miss Caprice is grabbing out of a window on a moonlight night. The audience looks with her, and the moon and stars and tree-tops in silhouette are seen in reality. This scene was actually taken at night and is one of the few moving pictures of starlight. In most films the sun is used to represent the moon by allowing it to "sun-clipse" the film and thus make objects look black as at night.

Another new feature in motion pictures is a scene in which Miss Caprice is grabbing out of a window on a moonlight night. The audience looks with her, and the moon and stars and tree-tops in silhouette are seen in reality. This scene was actually taken at night and is one of the few moving pictures of starlight. In most films the sun is used to represent the moon by allowing it to "sun-clipse" the film and thus make objects look black as at night.

Another new feature in motion pictures is a scene in which Miss Caprice is grabbing out of a window on a moonlight night. The audience looks with her, and the moon and stars and tree-tops in silhouette are seen in reality. This scene was actually taken at night and is one of the few moving pictures of starlight. In most films the sun is used to represent the moon by allowing it to "sun-clipse" the film and thus make objects look black as at night.

Another new feature in motion pictures is a scene in which Miss Caprice is grabbing out of a window on a moonlight night. The audience looks with her, and the moon and stars and tree-tops in silhouette are seen in reality. This scene was actually taken at night and is one of the few moving pictures of starlight. In most films the sun is used to represent the moon by allowing it to "sun-clipse" the film and thus make objects look black as at night.

Another new feature in motion pictures is a scene in which Miss Caprice is grabbing out of a window on a moonlight night. The audience looks with her, and the moon and stars and tree-tops in silhouette are seen in reality. This scene was actually taken at night and is one of the few moving pictures of starlight. In most films the sun is used to represent the moon by allowing it to "sun-clipse" the film and thus make objects look black as at night.

Another new feature in motion pictures is a scene in which Miss Caprice is grabbing out of a window on a moonlight night. The audience looks with her, and the moon and stars and tree-tops in silhouette are seen in reality. This scene was actually taken at night and is one of the few moving pictures of starlight. In most films the sun is used to represent the moon by allowing it to "sun-clipse" the film and thus make objects look black as at night.

Another new feature in motion pictures is a scene in which Miss Caprice is grabbing out of a window on a moonlight night. The audience looks with her, and the moon and stars and tree-tops in silhouette are seen in reality. This scene was actually taken at night and is one of the few moving pictures of starlight. In most films the sun is used to represent the moon by allowing it to "sun-clipse" the film and thus make objects look black as at night.

Another new feature in motion pictures is a scene in which Miss Caprice is grabbing out of a window on a moonlight night. The audience looks with her, and the moon and stars and tree-tops in silhouette are seen in reality. This scene was actually taken at night and is one of the few moving pictures of starlight. In most films the sun is used to represent the moon by allowing it to "sun-clipse" the film and thus make objects look black as at night.

A "CHAMPAGNE JAG" FOR EVERY ONE WHO LOOKS

Photographic effects are being given more and more attention by the producers of motion pictures, and trick photography is being resorted to to convey ideas to audiences, which otherwise might not be clear.

In the filming of a photoplay in which Miss June Caprice, the new William Fox star, is soon to appear, Director John G. Adolfi has originated a new one. Miss Caprice, in the character assigned her, drinks champagne for the first time in her young life. As a result, her head "goes round" and she not only sees double, but triple.

The audience will see Miss Caprice drink the champagne—in reality, harmless white grape juice—and then it is going to see exactly what she sees—triple. The furniture and persons in the room are photographed thrice and the film patched together so that on viewing the picture everybody is going to "see things" with Miss Caprice.

In another scene an old woman, a character part in the film story, comes to the doorway to meet the hero, Harry Hilliard. The woman is wearing old-fashioned "spectacles," which are pushed up on her forehead. She looks closely at Hilliard and the movie audience will see him just as she does—the blur of poor eyesight. This is done by photographing with the camera out of focus. When the old woman pulls her "specs" down, the camera is focused properly and Mr. Hilliard appears in all his manliness.

Another new feature in motion pictures is a scene in which Miss Caprice is grabbing out of a window on a moonlight night. The audience looks with her, and the moon and stars and tree-tops in silhouette are seen in reality. This scene was actually taken at night and is one of the few moving pictures of starlight. In most films the sun is used to represent the moon by allowing it to "sun-clipse" the film and thus make objects look black as at night.

Another new feature in motion pictures is a scene in which Miss Caprice is grabbing out of a window on a moonlight night. The audience looks with her, and the moon and stars and tree-tops in silhouette are seen in reality. This scene was actually taken at night and is one of the few moving pictures of starlight. In most films the sun is used to represent the moon by allowing it to "sun-clipse" the film and thus make objects look black as at night.

Another new feature in motion pictures is a scene in which Miss Caprice is grabbing out of a window on a moonlight night. The audience looks with her, and the moon and stars and tree-tops in silhouette are seen in reality. This scene was actually taken at night and is one of the few moving pictures of starlight. In most films the sun is used to represent the moon by allowing it to "sun-clipse" the film and thus make objects look black as at night.

Another new feature in motion pictures is a scene in which Miss Caprice is grabbing out of a window on a moonlight night. The audience looks with her, and the moon and stars and tree-tops in silhouette are seen in reality. This scene was actually taken at night and is one of the few moving pictures of starlight. In most films the sun is used to represent the moon by allowing it to "sun-clipse" the film and thus make objects look black as at night.

Another new feature in motion pictures is a scene in which Miss Caprice is grabbing out of a window on a moonlight night. The audience looks with her, and the moon and stars and tree-tops in silhouette are seen in reality. This scene was actually taken at night and is one of the few moving pictures of starlight. In most films the sun is used to represent the moon by allowing it to "sun-clipse" the film and thus make objects look black as at night.

Another new feature in motion pictures is a scene in which Miss Caprice is grabbing out of a window on a moonlight night. The audience looks with her, and the moon and stars and tree-tops in silhouette are seen in reality. This scene was actually taken at night and is one of the few moving pictures of starlight. In most films the sun is used to represent the moon by allowing it to "sun-clipse" the film and thus make objects look black as at night.

Another new feature in motion pictures is a scene in which Miss Caprice is grabbing out of a window on a moonlight night. The audience looks with her, and the moon and stars and tree-tops in silhouette are seen in reality. This scene was actually taken at night and is one of the few moving pictures of starlight. In most films the sun is used to represent the moon by allowing it to "sun-clipse" the film and thus make objects look black as at night.

Another new feature in motion pictures is a scene in which Miss Caprice is grabbing out of a window on a moonlight night. The audience looks with her, and the moon and stars and tree-tops in silhouette are seen in reality. This scene was actually taken at night and is one of the few moving pictures of starlight. In most films the sun is used to represent the moon by allowing it to "sun-clipse" the film and thus make objects look black as at night.

Another new feature in motion pictures is a scene in which Miss Caprice is grabbing out of a window on a moonlight night. The audience looks with her, and the moon and stars and tree-tops in silhouette are seen in reality. This scene was actually taken at night and is one of the few moving pictures of starlight. In most films the sun is used to represent the moon by allowing it to "sun-clipse" the film and thus make objects look black as at night.

Another new feature in motion pictures is a scene in which Miss Caprice is grabbing out of a window on a moonlight night. The audience looks with her, and the moon and stars and tree-tops in silhouette are seen in reality. This scene was actually taken at night and is one of the few moving pictures of starlight. In most films the sun is used to represent the moon by allowing it to "sun-clipse" the film and thus make objects look black as at night.

Another new feature in motion pictures is a scene in which Miss Caprice is grabbing out of a window on a moonlight night. The audience looks with her, and the moon and stars and tree-tops in silhouette are seen in reality. This scene was actually taken at night and is one of the few moving pictures of starlight. In most films the sun is used to represent the moon by allowing it to "sun-clipse" the film and thus make objects look black as at night.

Another new feature in motion pictures is a scene in which Miss Caprice is grabbing out of a window on a moonlight night. The audience looks with her, and the moon and stars and tree-tops in silhouette are seen in reality. This scene was actually taken at night and is one of the few moving pictures of starlight. In most films the sun is used to represent the moon by allowing it to "sun-clipse" the film and thus make objects look black as at night.

Another new feature in motion pictures is a scene in which Miss Caprice is grabbing out of a window on a moonlight night. The audience looks with her, and the moon and stars and tree-tops in silhouette are seen in reality. This scene was actually taken at night and is one of the few moving pictures of starlight. In most films the sun is used to represent the moon by allowing it to "sun-clipse" the film and thus make objects look black as at night.

PHILLY'S CHORUS GIRLS AND THEIR CARS

By an inspection of "Made in Philly," at Keith's, theatregoers have discovered that Philadelphia, quite as much as New York, can produce its own "merry merries." What's more, according to the EVENING LEDGER photographer, the chorus is just as well supplied with cars.

By an inspection of "Made in Philly," at Keith's, theatregoers have discovered that Philadelphia, quite as much as New York, can produce its own "merry merries." What's more, according to the EVENING LEDGER photographer, the chorus is just as well supplied with cars.

By an inspection of "Made in Philly," at Keith's, theatregoers have discovered that Philadelphia, quite as much as New York, can produce its own "merry merries." What's more, according to the EVENING LEDGER photographer, the chorus is just as well supplied with cars.

By an inspection of "Made in Philly," at Keith's, theatregoers have discovered that Philadelphia, quite as much as New York, can produce its own "merry merries." What's more, according to the EVENING LEDGER photographer, the chorus is just as well supplied with cars.

By an inspection of "Made in Philly," at Keith's, theatregoers have discovered that Philadelphia, quite as much as New York, can produce its own "merry merries." What's more, according to the EVENING LEDGER photographer, the chorus is just as well supplied with cars.

By an inspection of "Made in Philly," at Keith's, theatregoers have discovered that Philadelphia, quite as much as New York, can produce its own "merry merries." What's more, according to the EVENING LEDGER photographer, the chorus is just as well supplied with cars.

By an inspection of "Made in Philly," at Keith's, theatregoers have discovered that Philadelphia, quite as much as New York, can produce its own "merry merries." What's more, according to the EVENING LEDGER photographer, the chorus is just as well supplied with cars.

By an inspection of "Made in Philly," at Keith's, theatregoers have discovered that Philadelphia, quite as much as New York, can produce its own "merry merries." What's more, according to the EVENING LEDGER photographer, the chorus is just as well supplied with cars.

By an inspection of "Made in Philly," at Keith's, theatregoers have discovered that Philadelphia, quite as much as New York, can produce its own "merry merries." What's more, according to the EVENING LEDGER photographer, the chorus is just as well supplied with cars.

By an inspection of "Made in Philly," at Keith's, theatregoers have discovered that Philadelphia, quite as much as New York, can produce its own "merry merries." What's more, according to the EVENING LEDGER photographer, the chorus is just as well supplied with cars.

De Wolf Hopper's Logbook

The Altitudinous One
Makes Some Movie
Confessions

From the inter-mountain of California come these pages from the diary of De Wolf Hopper, who journeyed here several months ago under contract to David W. Griffith to act Don Quixote, Falstaff, Gulliver and other characters of literature before the camera. One of his newest, the old actor in "Stranded," will be on view at the Arcadia Monday. The Hopper of numerous first-night curtain speeches and after-dinner talks is recognized in these random remarks on movie making.

Monday, Morning.

Arrives a big man at the gate of the Griffith studio. Gateman doing in the freckly sunshine under the trees.

"Name, please?" demands the gateman.

"Just say De Wolf Hopper, U. S. A.," responds the big man, and is conducted back to the studio stage.

Appear Douglas Fairbanks and other friends, all of whom the big man greets like long-lost brothers and sisters.

"Hello, Doug! My Gawd, man, what's the matter?"

"Why, I'm all right."

"But your color. You can't be all right and be that color."

"That's the make-up."

"Then you haven't got the jaundice? But say, old boy, if I have to go around looking that color I shall just pine away and die from suggestion."

"Hello, Miss Ware. (To Helen Ware.) You look charming. You, at least, are clothed in your right mind."

"You wouldn't have thought so yesterday, when I was cast up on a desert island in Griffith Park, and went about clad in cheesecloth and confusion."

To Orrin Johnson: "Hello, Orrin, what are you in for?"

"Oh, about six weeks, on this picture, I guess. Maybe you'll think it ought to be a life sentence when you've seen the picture."

"Well, good-by until tomorrow. By the bye, my baby will be out here in a couple of weeks. He's the very greatest kid in the world, if I do say so. Learned to say dada after only one rehearsal."

Tuesday.

My Gawd, how long will it take me to get used to these lively looking actors. I wonder! How do I feel? Well, not the way I look, I promise you that. If I did I wouldn't be here.

And the hours! I get up at 6. Didn't know there were such hours. You just begin to wake up and feel like working, you know, when you find it all over and you're finished for the day. There's only one satisfaction—you can go down at night and see yourself act!

Yes, I like Don Quixote all right. In fact, I love him. But don't you ever fancy he had an easy time tilting windmills. I tilted a windmill today. It was a very obstinate windmill, tenacious of its rights. Did you ever have a windmill in good health fly up and blow the wind away from you? Laugh at Don Quixote is because they never tried to stop a windmill when it was on its way. Every windmill in the world can go on pre-arrangement the way after this for all of me. Take my advice. Don't you ever hit a windmill first. If you ever get peevish at a windmill, try kindness and diplomacy—slow poison, because a windmill in full blast has more advantage in its favor than Jack Johnson spanking a pickaninny.

Wednesday.

Yes, we did some follow-up scenes today. The director told me to go over and hit a man. "What for?" I asked. "We've just finished an amiable lunch of apple pie and certified milk and we're a little hungry. I can't go up and hit a man I've just been drinking innocent milk with. My Gawd, this is a cold-blooded business." But you were angry at his yearning for a parastated director. "Well, am I still mad?" I don't feel mad, but if you say I am—

The motion pictures work in a mysterious way their wonders to perform. Yesterday out on location what do you think I saw? Another company was doing something biblical. Up drove a sumptuous Fiat and out hopped a couple of Pharisees. Next followed a humble Ford. It stopped and John the Baptist alighted.

Thursday.

Getting the props for these pictures is certainly difficult sometimes. I wanted a helmet today, not a real helmet, but something that would be funny in the pictures. I told the property man what I wanted, and asked him to bring me a Bride's Delight. He smiled and went away. After hunting all day one of his men came back and said he couldn't find what I wanted anywhere in town. "Oh, never mind," I said, "just bring me a little dishpan."

Got a letter from William Janitor's mother today, and she says he's coming out to find out if I really do get up in the morning or send my double over to work.

Monday.

Out on location at Santa Barbara. Started to work at 5 o'clock this morning and was shot at sundown. No reflection on my work, the director said.

Have discovered that the fog up here runs on schedule. Consult the weather man every day, and if I find the fog is not due to depart until 11 o'clock I bury my alarm clock and stay in bed. Went back to bed in my make-up one morning. It was before I found out about the schedule, and the chambermaid thought I had gone. She came in, caught one glimpse of my awful face, thought I was dead and mortified, and ran out yelling for a doctor.

By the bye, the director asked me this morning whether I directed a double. "Yes," I told him; "every morning from 4 to 10."

Monday.

Out on location at Santa Barbara. Started to work at 5 o